

CD 2011 - - 29/30



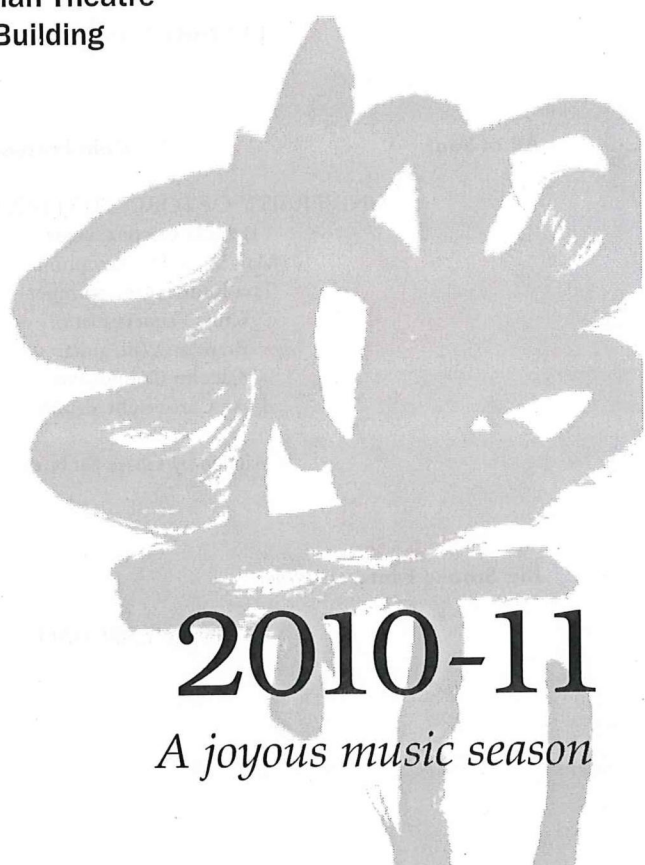
UNIVERSITY OF TORONTO
FACULTY OF MUSIC

Ode to Joy

University of Toronto Symphony Orchestra and Chorus
David Briskin, conductor

Jazz, wind and brass ensembles,
and artists of the Opera Division

Saturday, February 5, 2011
7:30 p.m. MacMillan Theatre
Edward Johnson Building

A large, stylized, dark grey graphic of a flower or leaf, positioned in the lower right quadrant of the page, partially overlapping the text.

2010-11

A joyous music season

PROGRAM

Fanfare for Dawn - *Premiere*

Chan Ka Nin

FANFARE ENSEMBLE

Trumpets - Brindley Venables, Alastair Chaplin, Ben Promane
Horns - Caitlin Coppell, Ben Coleman, Chris Going, Ann Millan
Trombones - Barrington Venables, Emma Metzger, Ryan Broughton
Tuba - Vikram Krishnamoorthy
Conducted by Jeffrey Reynolds

Traveler

David Maslanka

UNIVERSITY OF TORONTO WIND ENSEMBLE

Conducted by Gillian MacKay

Fanfare for an Independent Mind - *Premiere*

Alexander Rapoport

FANFARE ENSEMBLE

All of You

Cole Porter/arr. Tara Kannangara

UNIVERSITY OF TORONTO JAZZ SEPTET

Belinda Corpuz, voice
Matt Woroshyl, saxophone
Tara Kannangara, trumpet
Chris Pruden, piano
Brandon Wall, guitar
Malcolm Conner, bass
Evan Cartwright, drums

Coached by Chase Sanborn

Big Smoke Fanfare - *Premiere*

Norbert Palej

FANFARE ENSEMBLE



“Chi mi frena in tal momento?”
from *Lucia di Lammermoor*

Gaetano Donizetti

Lucia: Claire de Sévigné, soprano
Edgardo: Byung Jun Yoon, soprano
Enrico: Geoffrey Sirett, baritone
Raimondo: Fabian Arciniegas
Alisa: Alexandra Beley
Arturo: Andrew Haji

Miah Im, piano

INTERMISSION

- Speech by Dean Don McLean -

Symphony No. 9 in D minor, Op. 125

Ludwig van Beethoven

Allegro ma non troppo e un poco maestoso
Molto vivace - Presto
Adagio molto e cantabile - Andante moderato
Finale: Presto

UNIVERSITY OF TORONTO SYMPHONY ORCHESTRA & CHORUS

Conducted by David Briskin

Lindsay Barrett, soprano (OpDip 2010)
Erica Iris Huang, alto (OpDip 2010)
Michael Colvin, tenor (OpDip 1998)
Andrew Love, bass (OpDip 2010)

The Faculty of Music gratefully acknowledges the generous support of our pillar sponsors

 **Manulife Financial**

mbna

 **Insurance**
Meloche Monnex

The photographing, sound recording, or videotaping of this performance without the written permission of the Faculty of Music is strictly prohibited.

We kindly request that you switch off your cellular phones, pagers, watch beepers, and any other electronic devices that could emit a potentially unwelcomed sound.

Program Notes

DAVID MASLANKA (B. 1953)

Traveler

David Maslanka is a celebrated composer who is particularly admired for his works for wind and percussion ensembles. He has a significant output of major works for winds, including his groundbreaking *A Child's Garden of Dreams* (1981), as well as a *Mass* (1996, rev 2005) for choir and winds, and eight symphonies. Maslanka's music has several distinctive features: his use of vigorous rhythm is immediately evident, as well as a preference for long, slow moving melodies, often arching over strumming tonal accompaniments. The influence of J. S. Bach is heard in much of Maslanka's work, both in the use of form and in the quotation of specific musical materials.

Traveler begins with a complete statement of the chorale *Nicht so traurig, nicht so sehr*, which informs the piece's thematic material and reappears later in a chamber-like setting. The work is in two main sections, with the second chorale statement serving as a border between the two. The first section is an energetic and jubilant flurry of notes from all voices. The second section is far more reflective, with markedly slimmer textures and a sense of peaceful anticipation. *Traveler* was commissioned to celebrate the retirement of a long-time Texas wind conductor, Ray Lichtenwalter. Maslanka's own notes for *Traveler* include the short original verse: In our hearts, our minds, our souls/ We travel from life to life/ In time and eternity.

David Maslanka studied at the Oberlin Conservatory and at Michigan State University, and currently resides in Montana. He is the Faculty of Music's *Wilma and Clifford Smith Visitor in Music* for 2011, and will be on campus next week. The UofT Wind Ensemble will be performing an all-Maslanka program on the evening of February 12, which will feature *Traveler*, *Crown of Thorns* (for percussion ensemble) as well as his latest major work, *Symphony No. 8*. —Note by Gillian MacKay

GAETANO DONIZETTI (1797-1848)

Sextet from Lucia di Lammermoor:

Chi mi frena in tal momento? (1835)

One of the great ensemble numbers in Italian opera, the Sextet forms a grand dramatic climax to the second act of Donizetti's finest score. In the carefully structured number, each of the characters dramatises and reflects upon their place in the unfolding drama. Lucia, soaring high above the others at the high point of the sextet, laments that her forced marriage is a death sentence. Her lover, Edgardo, furious at being outmanoeuvred, ardently maintains his love. Enrico, Lucia's brother who has forced the marriage, is about to come to blows with his enemy Edgardo while beginning to feel remorse for his sister. Raimondo, the chaplain, who has been summoned to perform the wedding, is horror-struck by the situation. —Note by Keith Horner

LUDWIG VAN BEETHOVEN (1770-1827)

Symphony No. 9, in D minor (Choral), Op. 125

Although Beethoven left school when he was just 13, he was a voracious reader, with a keen interest in the German classics. He admired Goethe the most. But in the poet and playwright Friedrich von Schiller (1759-1805), he recognised a deep affinity. Both were preoccupied with the idea of universal brotherhood. Beethoven first talked about setting Schiller's 1785 *Ode to Joy* before he was 20 and included a brief portion of the poem in a cantata he wrote in 1790. For the next 30 years, Schiller's words were never very far from his mind. They are found throughout his sketchbooks, often with thoroughly insignificant melodies attached. Eventually his thoughts crystallised and Schiller's ode *An die Freude* became the climax of a grand symphony with a choral finale. His earliest sketches for this were in 1817-18. The majority of the work occupied

him throughout 1822 until the fall of 1823, with additional fine-tuning taking place until February 1824. The première was in Vienna May 7, 1824.

Always one to respect great verse, Beethoven nevertheless felt free to adapt material from about one half of the ode. He rearranged it to fit his own needs, setting it to a symphonic theme, with variations and episodes in the manner of both his *Choral Fantasy* of 1808 and the Mass in D. The new work was to be a symphony of conflict with a triumphant resolution. A progression from darkness to light. A humanist vision of utopian and even mystical ideals of brotherhood. Schiller's poetic vision would be united with his own musical vision to produce a work of even greater impact than either would have on its own.

THE MUSIC: AN OVERVIEW

Traditional sonata-form is used, as usual for the first movement of a Beethoven symphony, with no repeat. Then, a traditional scherzo, stretched with a fugato and double repeat. Beethoven turns to serene contemplation in the slow movement variations. Then, another set of variations, with episodes, for the finale – or a four-movement symphony within a symphony, depending on how this monumental movement is analysed. What's different is the huge scale of everything, the deep, organic feeling of growth, of unity and the inevitability of the progression towards a culmination in song.

FIRST MOVEMENT

The opening is full of a sense of anticipation as the strings oscillate in hushed tones between A's and E's. Has the music really begun? What is the home key? As the tension increases, crashing D minor chords announce that something monumental, dark and imposing is underway. Everything about the traditional structure is radically rethought, with a surprise in every bar. This is the only symphony by Beethoven with no

repeat in its first movement. Still, the music does appear to be returning to the opening when the hushed, repeated A's and E's return. Then, ever so gradually, Beethoven eases in a major chord and it becomes a pivotal element throughout the central development section. Here, Beethoven begins by juxtaposing and contrasting elements of the first theme, then treating them fugally. In the extended coda, a dramatic, prolonged crescendo builds and builds towards a final blazing statement of the main theme. This build-up and release of tension over a long timeframe is a device that Bruckner and Mahler were to explore throughout their symphonic masterpieces.

SECOND MOVEMENT

The electrifying opening of this scherzo contains the rhythmic catalyst for the entire vast movement. At an immediate level, the music is fugal and densely worked out. However, standing back from the drive and exuberance of Beethoven's rhetoric, it is clear that, as in the first movement, war continues to be waged between the dominant home key tonality of D minor and the increasingly assertive D major. The struggle will continue as the slow movement, often placed second in a symphony, now serves the function of paving the way into the clamour of the colossal finale.

THIRD MOVEMENT

As in the slow movement of the Fifth Symphony, two melodies alternate. The first is noble, calm and hymn-like and the subject of increasingly elaborate variations as the movement proceeds. The second is more flowing and lyrical. Even two resonantly ringing fanfares and restless harmonic probing cannot change the cumulative effect of tranquillity and peace.

FOURTH MOVEMENT

By now, three of the four movements have been played; the conductor's score, however, is still only half-way thumbed through. The scale of the finale is immense. The peace

of the slow movement is shattered with a terrible racket. It is a moment of apparent chaos – something that Wagner called a “Fanfare of Terror” (*Schreckensfanfare*). Cellos and basses angrily protest the din, summarily declaiming their point of view in a recitative. This business-like, dramatic declamation is familiar from the world of opera and oratorio. In 1824, its use in an orchestral work was unusual, though not without precedent. The storm bursts out from the orchestra once more. Again the lower strings calm the waters.

Cellos and basses now aspire to vocal expression, offering recollections of the three earlier movements. All are brusquely rejected. A snatch of a calmer, more optimistic theme is suggested by the woodwinds. The protest abates. Cellos and basses help prepare the way for the new theme. Then, as the fourth movement proper begins, the strings each take up the new melody of what will become the “Ode to Joy,” in hushed tones. Winds and brass join in until rudely interrupted once more by the “Fanfare of Terror.” Now a human voice proclaims “O friends, no more of these sounds! Rather, let us tune our voices in a more pleasant and joyous song.” The words are Beethoven’s own. The joyful key of D major unequivocally asserts its dominance over the darker minor tonality. The long path from darkness to light throughout the Ninth Symphony is now clearly illuminated.

As the music progresses, the huge finale mirrors the structure of the four-movement symphony itself, forming a symphony within a symphony:

*Allegro assai / D major / Freude, schöne
Götterfunken*

*Alla marcia / Bb major / Froh, wie seine Sonnen
fliegen.*

*Andante maestoso / G major / Seid
umschlungen Millionen!*

*Allegro energico / D major / Freude,
schöne Götterfunken, combined with Seid
umschlungen Millionen!*

With a blazing, affirmative conclusion, the orchestra alone ends the Ninth Symphony.

THE LEGACY

More than any other of his late works, the Ninth looks back over Beethoven’s entire creative life, gathering up all the threads of his career. The scale of the *Eroica*, the conflict triumphantly resolved of the Fifth, the forceful, Titanic humour of the Seventh, the tenderness and grace of the Sixth are here combined on a new level of experience.

Its monumental scale cast a shadow over the rest of the 19th century and beyond. The choral finales of Liszt’s *Faust* Symphony and Mahler’s *Resurrection* could not have been written without it. Its sublime vision created a world of sound that was to alter the course of music. Mahler took its choral element even further in his monumental *Symphony of a Thousand*, the first completely choral symphony. Bruckner, too, was deeply influenced by the work and by its hushed, evocative opening in particular. Wagner argued that Beethoven had exhausted the potential of instrumental music and saw the Ninth as the gateway into his own world of music drama.

Although controversy reigned after its 1824 première, the work’s greatness was acknowledged, for all its idiosyncrasies. Each generation has re-invented the Ninth in its own image. The message of universal democracy in Schiller’s “Ode to Joy” (*Freude*), interpreted from the start as an “Ode to Freedom” (*Freiheit*), has been passed down through Beethoven to our own times. The Ninth (we don’t have to ask “Whose Ninth?”) remains, even today, an Everest among symphonies. It was chosen to celebrate Freedom when communism was overthrown in Czechoslovakia. Its message of universal brotherhood rang out when the wall was torn down in Berlin. The Ninth continues as a hymn of universal nationhood for the European Community. When words

alone failed to provide meaning, it was the transcendent beauty of the Ninth, with its image of a better world beyond, that

we turned to after September 11th.

—Notes © 2011 Keith Horner. Comments welcomed: khnotes@sympatico.ca

Biographies

A conductor renowned for the versatility of his repertoire and the depth of his musical interpretations, **DAVID BRISKIN** has been the Music Director and Principal Conductor of The National Ballet of Canada since 2006. In July 2008, he was appointed Director of Orchestral Studies at the University of Toronto Faculty of Music and Conductor of the University of Toronto Symphony Orchestra.

Prior to his appointment with the National Ballet, Mr. Briskin served as conductor with American Ballet Theatre for seven years, leading performances at the Metropolitan Opera House, New York's City Center and in major opera houses throughout the world. Mr. Briskin is a regular guest conductor with the New York City Ballet and San Francisco Ballet and has appeared with numerous ballet and modern dance companies throughout North America.

In addition to his work in dance, Mr. Briskin has enjoyed great success on the concert stage. He has conducted the Pittsburgh, Detroit, Baltimore, Indianapolis, Syracuse, Akron, Cincinnati Pops, and Singapore Symphony Orchestras; the Hong Kong Philharmonic, the Juilliard Symphony and the National Symphony Orchestra of Costa Rica where he conducted the Latin American premiere of John Corigliano's monumental First Symphony. Equally at home in the opera house, Mr. Briskin's opera schedule has taken him throughout the U.S., Canada and Europe, including performances of *La Bohème* in Italy; with the Calgary Opera, Manitoba Opera, Opera Carolina, Opera Columbus, New England Conservatory, Sarasota Opera, and Lake George Opera. For six years he served as the Music Director of the Masterwork

Chorus and Orchestra, conducting annual performances of Handel's *Messiah* at Carnegie Hall.

Raised outside of Boston, he attended the Indiana University School of Music and received a Bachelor of Music degree in orchestral conducting from the University of Cincinnati College-Conservatory of Music and a Master's degree from Queens College, City University of New York.

LINDSAY BARRETT received the Opera Diploma in 2010 from the Faculty of Music, where she studied with Mary Morrison. Upon graduation, Lindsay was awarded the prestigious Tecumseh Sherman Rogers Graduating Scholarship, the largest scholarship awarded by the Faculty of Music. She was also the recipient of the Peter and Hélène Hunt Graduating Scholarship, the David and Marcia Beach Summer Study Award, and numerous awards from the Canadian Opera Volunteer Committee. At U of T, she performed the roles of Cunegonde in *Candide*, Flaminia in *Il Mondo della Luna*, La Princesse in *L'Enfant et les Sortilèges*, and Mother in *Hansel and Gretel*. In June 2010 she made her professional operatic debut as Violetta in Saskatoon Opera's production of *La traviata* in June. Lindsay has been a member of the Highland's Opera Studio, and an alumna of the Aspen Opera Theater Center, where she performed the role of Donna Elvira. This past year included recitals with Off Centre Music Salon, The Toronto Arts and Letters Club, and The Aldeburgh Connection's Discovery Series.

Mezzo-soprano **ERICA IRIS HUANG** received her Opera Diploma from the University of Toronto where she studied with

Mary Morrison. Prior to U of T, she studied with Victor Martens and Kimberly Barber at Wilfrid Laurier University. She made her 2004 operatic debut as Titiba in Ward's *The Crucible* and performed the roles of Mrs. Herring (*Albert Herring*), and Dido (*Dido and Aeneas*) with Opera Laurier. She received critical acclaim for her Toronto debut as Der Komponist with the Toronto Summer Music Academy production of *Ariadne auf Naxos*. At the University of Toronto she has performed the roles of Fidalma (*Il Matrimonio Segreto*), La tasse (*L'Enfant et les Sortilèges*), Lisetta (*Il mondo della luna*) and excerpts of the title role in *Carmen*. First prizewinner of the 2007 Canadian Music Competition, Erica has performed with the Sherbrooke Orchestra in Quebec and was featured in Aldeburgh Connection's Discovery Series and Bayfield Festival of Song for two seasons. Upcoming engagements include soloist in A Night of Great Opera Arias with the Bach Elgar Choir on February 27, and Bach's *St. Matthew Passion* with the Masterworks of Oakville on April 16 & 17.

Irish-Canadian tenor **MICHAEL COLVIN** has appeared to critical acclaim on opera and concert stages throughout Canada, the U.S., U.K. and Europe. His 2009-2010 season included the role of Peter Quint in Britten's *Turn of the Screw* at English National Opera, conducted by Sir Charles Mackerras and Idomeneo (cover) in the Canadian Opera Company's production of *Idomeneo*, conducted by Harry Bicket and as the Italian Singer in Pacific Opera Victoria's *Capriccio* by R. Strauss. For the Welsh National Opera, he covered the role of David in *Die Meistersinger*. On the concert stage his schedule included Verdi's *Requiem* for the Richard Eaton Singers of Edmonton, Beethoven's Symphony No. 9 for Vancouver Symphony and *Messiah* for the New Mexico Symphony, Newfoundland Symphony and Toronto's Elmer Iseler Singers. In 2010-2011, he will return to English National Opera as Flute in Britten's *A Midsummer Night's Dream*. Plans also include

the Canadian Opera Company's *Death in Venice*, covering the role of Aschenbach. He was heard with the Seattle Symphony and Kitchener Waterloo's Grand Philharmonic Choir in *Messiah* and continues his recording project of Ukrainian art songs by Lysenko. Later in the season he appears for the Aldeburgh Connection and for the New Mexico Symphony singing Haydn's *Creation*. A graduate of the Opera Division, Michael began his musical studies at St. Michael's Choir School and returned to music after attaining his Bachelor of Science in Immunology from the University of Toronto. Michael has also trained with the Canadian Opera Company's Ensemble Studio, the Britten-Pears School in Aldeburgh, England and Canada's Banff Centre for the Arts. He has been the recipient of numerous awards and scholarships, most notably the Canadian Opera Foundation Award, Chalmers Performing Arts Award and a Canada Council Artist Grant. Michael makes his home in Toronto.

ANDREW LOVE received his Opera Diploma from the University of Toronto, where he studied with J. Patrick Raftery. He has performed as an inaugural member of Calgary Opera's Emerging Artist Development Program, as well as with the Banff Summer Arts Festival, Opera NUOVA, Highlands Opera Studio, Luminato Festival, and the University of Toronto. At U of T, Andrew performed the roles of Buonafede in *Il Mondo Della Luna*, and Pangloss in *Candide*. After graduating with honors Mr. Love was awarded the 2010 Distinguished Graduate Scholarship in the Opera Division, performed as a finalist in the Lotte Lenya Competition, and covered the role of Phillipe in the North American premiere of Rufus Wainwright's *Prima Donna*. Andrew joined Patricia O'Callaghan in Kurt Weill's *Seven Deadly Sins* with Toronto's Global Cabaret Festival in October, and sang *Messiah* with Buffalo Philharmonic Chorus. This season, he appears as Sid in Opera On The Avalon's production

of *Albert Herring*, and returns to Highlands Opera Studio in performances of Marcello *La Bohème*. In 2011, Mr. Love is baritone soloist in Vaughan Williams' *Dona Nobis Pacem* with Kitchener-Waterloo's Grand Philharmonic Choir followed by his debut

as Silvio in Opera Hamilton's production of *Pagliacci*. Andrew stars in the title role of *Le Nozze di Figaro* with Saskatoon Opera, and completes his season with *Carmina Burana* at Indian River Festival in Prince Edward Island.

University of Toronto Wind Ensemble

Flute

Yi Lin Huang
Brian Jiang, *piccolo*
Jennifer Kowbell

Oboe

Eric Chow
Tze Yeung Ho

Clarinet

Hynjoo Choi
Jason Chum
Michael Dassios
Caitlin De Rosenroll, *contra*
alto
Charlene Lee, *bass*
Jongmin Lee
Christa Lock
Robin Soper
Katie Steadman, *E-flat*

Bassoon

Simion Ciobanu, *contra*
Jeffrey Clements
Sheba Thibideau

Saxophone

Spencer Brule, *tenor*
Marc Funkenhauser,
alto & soprano
Jeffrey Leung, *baritone*
Shaun Mallinen, *alto*

Trumpet

Karin Anderson
Rachel O'Connor
Benjamin Promane

Horn

Ben Coleman
Caitlin Coppell
Jennifer Fawcett
Chris Going
Ann Millen

Trombone

Jordan Carter
George Liu, *bass*
Elburz Sorkhabi

Euphonium

Brendan Rawlins

Tuba

James Brock
Stephen Vettese

Percussion

Bruce Chi
Jacob Mannion
Rafael Ponciano
Kyle Reyes
Jonathan Smith
Edna Teguibon

Piano

Wesley Shen

Double Bass

Doug Ohashi

University of Toronto Symphony Orchestra

Violin I

Jamie Kruspe, *concertmaster*
Andreea Arbone
Coco Chen
Emily Kruspe
Chang Liu
Tina Park
Colin Repas
Jenna Richards
Eros Tang

Violin II

Linnea Thacker, *principal*
Philene Chen
Calvin Cheng
James Hayes
Wesley Khurana
Adriana Arcilla Tascon
Gloria Yip
Kyle Yuen

Viola

Jesse Morrison, *principal*
Mohammed Abu Ramadan
Chris Arnold
Vincent Feletti
Stefan Ho
Dongmin Kim
Julia Park
Andrea Poon
Anne Marie Prevost
Robin Wenglewick

Cello

Andrew Ascenzo, *principal*
Amahl Arulanandam
Brenton Chan
Chris Hwang
Sarah Jane Johnson
Jennifer Kim
Miso Mok
Beth Silver
Brandon Wilkie

Double Bass

Jordan O'Connor, *principal*
Michael Brough
Jeff Cotton
Fraser Gottlieb
Alex Lambermont

Flute

Anna Kolosowski, *principal*
Wei Ting Pan
Sanghee Park

Piccolo

Mor Shargall

Oboe

Emily Willmon, *principal*
Chieh-Ying Lu
Aleh Remezau

Clarinet

Yoo Jin Cha, *principal*
Chris Cancian
Kishan Chouhan
Omar Ho

Bassoon

Maggie Stephenson, *principal*
Selina Kuo

Contra Bassoon

Vasile Simion Ciobanu

Horn

Tina Shapero, *principal*
Charlie Bigelow
William Callaghan
Amy Kazandjian

Trumpet

Brindley Venables, *principal*
Alastair Chaplin

Trombone

Barrington Venables, *principal*
Ryan Broughton
Emma Metzger

Timpani

Dorian Cox

Percussion

Greg Harrison
Stefan Kitai
Alejandro Céspedes Pazos

MacMillan Theatre

Fred Perruzza,
Director of Operations
Ian Albright,
Technical Assistant
Bob Dunkin,
Production Assistant

**Librarian,
Performance Collection**
Karen Wiseman

Coaches

David Bourque
Harcus Hennigar
Young Dae Park

Assistant Conductor

Rafael Luz

Orchestra Manager

Andrew Ascenzo

University of Toronto Symphonic Chorus

The University of Toronto Symphonic Chorus consists of members of the MacMillan Singers,
University Women's Chorus (Hilary Apfelstadt, Director of Choral Activities)
and Master Chorale (Caron Daley, conductor)

Soprano

Claire Bellemare
Leslie Bickle
Gala Castanos
Ann Chau
Iulia Ciobanu
Jelena Ciric
Yvette Coleman
Alyssa Curto
Sasha Drozzina
Nichele Farrell
Laura Finlan
Lindsay Foote
Stephanie Gamponia
Virginia Georgallas
Elisabeth Hetherington
Maki Ishida
Lily Kang
Ga Im Kim
Ann Ko
Stephanie Kwan
Lauren Margison
Julia Morson
Oonagh Murphy
Allison Murrell
Kara Sojung Park
Elizabeth Polese
Cattany Rae
Airin San Hadi
Daniele Schekk
Alexandra Smither
Emily Holly Snellings
Nicole Stawikowski
Katelyn Syri
Lin Wei

Alto

Ana Alvarez
Sara Anderson
Emily Bruch
Miranda Brant
Eunseong Cho
Jamie Corbett
Natalie DiNardo

Emilee-Mae Feely
Hilary Evans
Jocelyn Fralick
Whitney Henderson
Esther Jeon
Mira Jung
Chris Tae Young Kim
Yoo Jin Kim
Crystal Law
Gee Eyn Lee
Alice Yuen-Shan Leung
Jennifer Liu
Melba Lui
Caroline Pai
Lydia Palmer
Michelle Siemens
Ye Lim Seo
Raven Shields
Sara Tavanaie
Anastasia Tchernikova
Samantha Tsang
Jessica Tūrje
Maia Van Raes
Kimberly Windsor
Sahlia Wong
Mandy Woo
Lisa Zhou

Tenor

Jonathan Bae
Peter Bass
Kirk Chau
Scott Downing
Matthew Gaskin
David Holler
On Jung
James Kalisz
Phil Jung Tae Kim
Jeff Jun Hyuk Lee
Martin Siu Ting Lee
Lorenzo Madrazo
Lucas Marchand
Sam Moffatt
Somang Nam

Alex Soloway
Charles Sy
Seth Turner
Anthony Varahidis
Tiago Vieira
Gavin Yee
Ivan Yeung
Abby Xieyi Zhang

Bass

Felix Anfin
Sam Barton
Samuel Bayefsky
Douglas Brenton
Dario Carpino
Andrew Erasmus
Allen Yuan-Ming Chien
Aaron Chow
Herman Chow
Michael Connolly
David Debono
Jordan Duerrstein
James Duong
Alexander Hatton
Benjamin Ho
Jae Hyun Hwang
Anatoliy Ivchenko
Dimitri Katotakis
Giovanni Latino
Seung Bae Lee
Peter Grant-MacKechnie
Aylmer Menezes
Alexander Mieszkalski
Andre Mina
Nicholas Nolan
Trevor Penoyer-Kulin
Daniel Rutzen
Mikhail Shemet
Thomas Snell
Trevor Penoyer-Kulin
Aidin Tomosky-Beck
Peter Warren
Peter Wiseman

Thank you for your support!

The Faculty of Music gratefully acknowledges the generosity of the individuals, foundations, associations and corporations who gave annual gifts of \$1,500 or more between September 1, 2009 and December 31, 2010 in support of our students and programs. Thank you for the part you are playing in advancing the cause of music education in Canada.

Peter A. Allen
Aoyama Harp Company
ARIAS: Canadian Opera Student
Development Fund
Ann H. Atkinson
Ron Atkinson and
Bruce Blandford
John and Claudine Bailey
Florence Barwell
John Beckwith and
Kathleen McMorrow
Bel Canto Foundation
Christie and Will Bentham
Harald and Jean Bohne
David G. Broadhurst
Walter and Danuta Buczynski
Glenn H. Carter
Marshall L. Chasin and
Joanne DeLuzio
Earlaine and Gerard Collins
Foundation
David S. Colville-Reeves
Marilyn E. Cook
Robert Cook
Neil Croy
Gerard Dunnhaupt
Edwards Charitable Foundation
M. Jean Edwards
Brigid Elson
William F. Francis
Shelagh Gill
Susan C. Girard
Peter D. Goddard
Alex Hahn
Ethel Harris
Paul T. Hellyer

The Hermant Family Foundation
John A. Hethrington
Richard and Donna Holbrook
J. Peter and Hélène Hunt
Michael and Linda Hutcheon
J. P. Bickell Foundation
Jackman Foundation
Philip Jackson
JAZZ.FM91
The Norman and Margaret Jewison
Charitable Foundation
Marcia and Paul Kavanagh
William and Hiroko Keith
Ken Page Memorial Trust
Helen and Arthur Kennedy
David Klein
Eric V. Klein and Kimberly Weisul
Hans Kluge
Ingeborg Koch
Joseph Koenig
Michael and Sonja Koerner
Patricia Kraemer
Victor Kurdyak
Robert and Carolyn Lake
Leslie and Jo Lander
R. Douglas Lloyd
V. Lobodowsky
Long & McQuade Musical
Instruments
Gillian MacKay
Jefferson and Sally Mappin
The McGraw-Hill Companies
Don McLean and Diane Martello
Irene R. Miller
Roger D. Moore
Sue Mortimer

Music Toronto
Larry Nevard
Paul and Nancy Nickle
Phillip Nimmons
James Norcop
Cristina Oke
Christopher D. Palin and
Susan E. Middleton
Mary Ann Parker
Wanda Plachta
Brett A. Polegato
Donna Raxlen
Peter, Lynne and Josh Raxlen
Jeffrey L. Reynolds
Kerry Rittich
Shauna Rolston and Andrew Shaw
The Ryckman Trust
Elvino Sauro
Stephen and Jane Smith
Whitney Sinclair Smith
David Smukler
The Stratton Trust
Barbara and John Sutherland
Ian and Kathleen Taylor
Richard Iorweth Thorman
Riki Turofsky and Charles Petersen
Michael Ukas
William and Phyllis Waters
Victor Weinberg
Daniel Weinzwieg
Women's Art Association of Canada
Women's Musical Club of Toronto
Centennial Foundation
Lydia Wong
Marina Yoshida
Jacob S. Ziegel

KING'S COLLEGE CIRCLE HERITAGE SOCIETY

We are pleased to acknowledge the following members of the University of Toronto's King's College Circle Heritage Society for including the Faculty of Music in their estate planning.

Lillias Cringan Allward
Kathleen Anderson
Roderick L. Bell
Richard J. Bishop
Harald and Jean Bohne
William R. Bowen and
Sandra J. Gavinchuk
Liona M C Boyd
James Briegel
Patrick and Marilyn Brown
Anne Brownjohn
Sherilene M Chycoski
Verna-June Culley
Gerard Dunnhaupt
Barry W Easton

Victor Feldbrill
Kingsley G. Ferguson
Madeline Field
Julian Fisher
Gary Vincent Fitzgibbon
Anne Geddes
Merle H. Gobin-Valadez
Jane N. S. C. Grier
George R. Haddad
Doreen Hall
Vern and Elfrieda Heinrichs
Peter and Verity Hobbs
Charles A. Hunter
Edwin R. and Enid Kammin
Donald and Phyllis Ketcheson

Jodi and Michael Kimm
Angela Louise Klauss and Colin Doyle
Robert and Carolyn Lake
Jo Lander
R. Douglas Lloyd
Michael and Joan Maloney
Ruth Morawetz
James and Charlotte Norcop
Naomi J. Oliphant
Paul Read
Diane Lynn Silverman
Janet Stubbs
Ann D. Sutton
Nora R. Wilson
Lydia Wong

*For information on giving opportunities at the Faculty of Music please contact
Bruce Blandford at 416-946-3145.*